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ABSTRACT

This guide is designed to help art education providers develop sustained arts education partnerships in the New York City schools. Although the manual is written primarily for cultural and community organizations, it contains much useful information for school-based educators. In contrast to a service provider model, a partnership model requires greater commitment from the organization, with a sharing of responsibilities. Each manual chapter describes a successive stage in partnership planning and implementation. Following the introduction in chapter 1, chapter 2 describes the initial conceptualization of what a community or cultural organization can bring to a partnership. Chapter 3 identifies key components of initial planning, and chapter 4 describes more formal partnership planning. Partnership implementation and strategies for sustaining the partnership are covered in chapter 5. (SLD)

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FROM SERVICE PROVIDER TO PARTNERSHIP:

A Manual for Planning, Developing, and Implementing Collaborations with the New York City Public Schools

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Manhattan Coalition of Community Schools of the Arts

92nd Street Y School of the Arts
Bloomingdale School of Music
Diller-Quaile School of Music
Greenwich House Arts
Harlem School of the Arts
Henry Street Settlement Abrons Arts Center
The Lighthouse Music School
The Lucy Moses School for Music and Dance
Manna House Workshops
Third Street Music School Settlement
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FROM SERVICE PROVIDER TO PARTNERSHIP:

A Manual for Planning, Developing, and Implementing Collaborations with the New York City Public Schools

Dr. Robert Horowitz

developed by
the Coalition of Manhattan Community Schools of the Arts
and Artsvision

with generous support from
The Andrew W. Mellon Foundation and
the New York State Council on the Arts

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Introduction

The Manhattan Coalition of Community Schools of the Arts, founded in 1994 by the directors of eleven community arts schools is dedicated to building a higher profile for community-based arts education in New York City. We represent a rich panoply of populations and cultures within the city and strive to enliven and enrich the communities we serve.

This project arose as a response to the ever increasing demand on our expertise and resources to assist public schools in implementing quality, skill-based arts instruction. The handbook is intended to assist community based cultural institutions to achieve successful programs in public schools.

Because we believe that arts education is best undertaken in a school or institutional setting where students can share experiences, motivate each other, and be supported by teachers, staff, and parents, the handbook outlines the process of establishing successful partnering with public schools. It is our hope and belief that this project will assist us in creating opportunities for everyone to appreciate, experience, and create art. We are committed to the belief that a knowledge and appreciation of the arts is fundamental to the development of each individual and that the arts provide a unique opportunity for cultural exchange and community understanding.

The Project Committee

Contents

PREFACE 6

CHAPTER 1: TWO COLLABORATION MODALITIES 7

CHAPTER 2: ORGANIZATIONAL PLANNING 13

CHAPTER 3: PRE-PLANNING WITH SCHOOLS 23

CHAPTER 4: FORMAL PLANNING WITH SCHOOLS 37

CHAPTER 5: IMPLEMENTATION AND SUSTAINABILITY ... 49

Arts educators know well the unique power of the arts to engage children. The arts provide children with a vibrant, dynamic means of expression as they help them understand, and then interpret, their world. Although this manual is written by arts educators, it is not designed to explain the power of arts education. This document is instead meant to serve those educators who have already dedicated themselves to extending the reach of arts education into the public schools. Specifically, this guide can help those arts education providers — such as directors of community arts programs, teaching artists, teachers, principals, and others — who are committed to developing sustained arts education partnerships in our schools.

The increasing role of cultural and community organizations in the New York City public schools has made clear the need for a guide for organizations pursuing school partnerships. This manual is designed to fill this need. Organizations need practical knowledge they can use to prepare for, plan, implement, and sustain educational partnerships. And, although this manual is written primarily for cultural and community organizations, it also contains much useful information for school-based educators. Teachers, principals, parent groups, arts coordinators, staff developers, and others will all find this document to be a useful source of practical information.

In spring 1997, the Coalition of Manhattan Schools of the Arts engaged Artsvision to develop this manual. The Coalition's member schools have a long tradition of serving the arts needs of New York City's neighborhoods and many of the Coalition's schools have years of experience with educational partnerships. Artsvision is a national leader in designing and implementing educational partnerships.

Artsvision partnership projects include the Annenberg Foundation supported New York City Partnerships for Arts Education (NYCPAE), Chicago Arts Partnerships in Education (CAPE), the Baltimore Symphony's ArtsExcel program, the Milwaukee Symphony's ACE program, the Bushnell's PARTNERS program in Hartford, and many others.

The recommendations in this manual are based upon interviews with practitioners in the front lines of school-community collaborations. The perspectives of a diverse group of individuals were solicited, including teachers, principals, teaching artists, district arts coordinators, program directors, consultants and the directors and staff of community arts organizations. The directors of three members of the Coalition played a leadership role in developing this manual: Lawrence Davis of Bloomingdale School of Music, Barbara Field of Third Street Music School Settlement, and B. C. Vermeersch of Greenwich House Arts.

Collaborations between schools and community arts and cultural organizations may take the form of either a service provider model or a partnership model. Most collaborations have elements of both models. The partnership model is more likely to lead to a sustained, comprehensive collaboration that best meets children's needs.

Over the last 25 years, community arts and cultural organizations have played a steadily increasing role in New York City's public schools. They have provided artist residencies, performances, workshops and a wide variety of creative programming.

New York City's children are not the only ones to have learned from these experiences. These external providers of arts programming, as well as the schools themselves, have learned important lessons about what they want and need from their collaborations. It has become increasingly apparent that the most successful, sustained collaborations between schools and external organizations are built upon a mutual sharing of goals, resources and responsibilities.

As a community arts or cultural organization considers a collaboration with its local public school system, these key questions must be faced:

To what degree do they really wish to collaborate?

How personally involved do they wish to become in the educational mission of schools?

Collaboration implies working together for common goals. When schools and external organizations work closely together to achieve common goals, and share their resources to serve children, they begin to create a partnership.

Some arts and cultural organizations that work within the schools function as service providers, while others are engaged in the challenging task of developing sustained partnerships.

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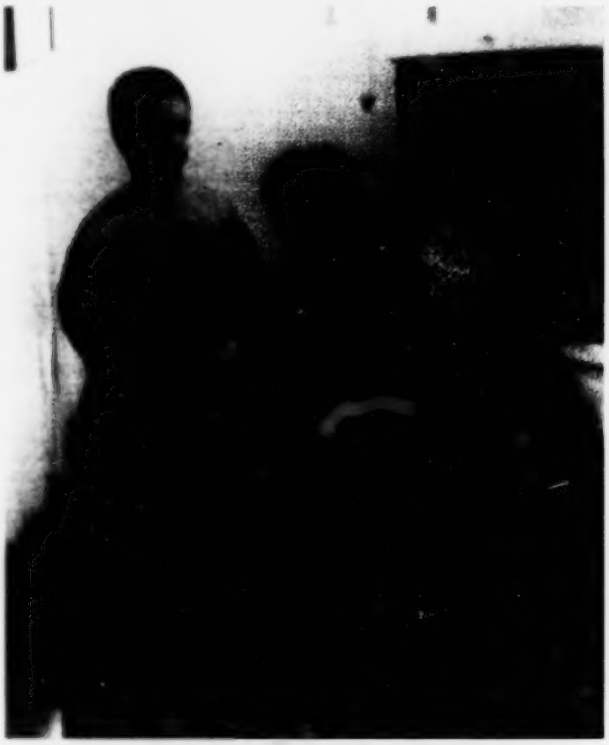

Most external arts providers fall somewhere in between these two collaborative models. Their relationships with schools encompass elements of both models. To clarify this, let us consider some of the differences between these two collaborative models.

Service Provider

Typically, a service provider relationship exists when an external organization functions as a vendor of a specific cultural or educational service. The relationship between the school and organization is that of a customer and a supplier. The organization offers a particular performance, workshop, or class for a specific fee. The school chooses the service from among a variety of service providers that seems to best suit its needs. The relationship is businesslike, and often quite efficient.

So what are the drawbacks? Perhaps none, if the relationship truly serves children's educational needs, as well as the needs of the school and external provider. However, usually these service provider relationships do not build a strong, long-lasting bond between the collaborators based upon a mutual sharing of needs and resources. Essentially, service provider relationships do not offer the opportunity to engage in building lasting relationships with the community, schools, and children.

- Teaching artists do not learn about educational issues that can make their assignments more fulfilling.
- The organization does not build support within the community.
- It encourages a superficial relationship with schools and educational issues.
- It is difficult to demonstrate the sustained effectiveness of the educational programming.

"I always send a variety of people to be interviewed by the principal. Then they can hire the best fit. Their initial interface with the principal and classroom teachers is really of the utmost importance, and the artist has to start working in the school with complete credibility."

Executive Director
Community School of the Arts

- Programs tend to be short-lived as the "customers" continually shop for alternative "suppliers."

With these drawbacks, why do organizations choose a service provider model? Generally speaking, service-provider-based collaborations are:

- Easy to initiate and implement (although they are not easily sustained).
- They allow organizations to be accountable for their own programming without getting involved in time-consuming meetings with school staff.
- Organizations can choose their own teaching artists, set their own curriculum, and attempt to bypass the sometimes fuzzy, and often frustrating, issues of school reform.

Partnerships

Now consider a partnership model. Partnerships require a substantially greater commitment from organizations. They are based upon mutual sharing of responsibilities: curricular, organizational, fiscal, and more.

Key characteristics of successful partnerships are:

- Extensive cooperative planning;
- Clearly articulated definition of what each partner brings to the partnership;
- Coordination of curriculum design, staff development, and assessment activities;
- Commitment to share resources, such as key staff, funds, and administrative support;
- Integration of the arts into the overall school curriculum.

For a partnership to be successful, each partner must be willing to commit essential assets: key staff, funds, and administrative support.

How To Use This Manual

Before engaging in a collaboration with a public school, organizations should consider carefully why they wish to work with a school. What do they have to offer? What do they hope to gain?

Community arts and cultural organizations seek partnerships to:

- Participate more deeply in children's education

"If you want to initiate a successful partnership you've got to go look at classes. See how they work. Spend a morning in the school. Get a half hour of the principal's time. Ask them why they are looking outside of the school. You must go into schools with a definite curriculum for the principal and teachers to understand. It creates a solid base for the program. You can't just use one lesson plan. Your curriculum should be achievable and measurable. Also, you need to know exactly what you offer, and what your costs are. How much does it cost to put one teacher in a school once a week for a year?"

Executive Director
Community School of the Arts

and better serve children's needs;
- Build support and/or audiences within the community;
- Develop long-term community and fiscal relationships;
- Re-invigorate the organization;
- Support development;
- Provide additional professional opportunities for faculty.

It is important for these organizations to understand why schools engage in community partnerships. Often, schools feel that their arts programming is insufficient; they may reach out to organizations because they believe it is the only way that they can get arts education into their schools. Or they may have a strong arts program but want their children to have a different experience through working directly with an artist. External programming may be seen as a means for integrating the curriculum.

Sometimes schools may apply for a grant to work with an external provider simply because it's available, without thoughtful consideration of how the external provider will serve their needs.

Some schools prefer a service provider model. In many ways, it is easier for them, just as it is easier for the organization. However, schools also suffer from these sometimes superficial relationships.

Partnerships take real commitment from each partner.

This manual is designed as a *how-to* for developing suc-

"It's great when a program starts with a vocal, committed group of classroom teachers."
Teaching Artist

cessful partnerships. Each chapter describes a successive stage in partnership planning and implementation. Chapter Two describes the initial conceptualization of what a community or cultural organization can bring to a partnership. Chapter Three goes on to identify key components of initial planning with schools, while Chapter Four describes formal partnership planning. Partnership implementation and strategies for sustainability are covered in Chapter Five. The planning chapters contain checklists of essential steps.

There are also a number of suggestions describing what schools can do to prepare for, develop, and implement partnerships. It is important for community arts and cultural organizations to understand partnerships from the school's perspective. At the same time, schools may need help from arts organization staff in defining the school's role and contribution. And, although this manual is primarily written to help organizations, it can also be used by school administrators as they engage in collaborations with external providers.

The steps described in this manual will help your partnership succeed. They are certainly not always easy to implement! Indeed, many of the suggestions contained here may not be appropriate for your situation, or may be overly ambitious or difficult. There may be situations described in this manual that do not match your organization or collaboration. Use what's relevant. Every partnership is different and each situation must be approached flexibly. Developing a partnership is hard work, and takes perseverance, energy, and determination. However, the experience may turn out to be one of your organization's most fulfilling enterprises.

Most community and cultural organizations working within schools find themselves somewhere along the continuum between a service provider model and a partnership model. Although this document presents the partnership model as an ideal to strive for, all of us who work in schools understand that positive change — particularly long-lasting systemic change — sometimes takes place in painstakingly slow, incremental steps. And some service provider relationships provide wonderful

"I'll tell you what teachers would really like. Give them something concrete to teach and model it. Give them a lesson with the necessary materials."

Teaching Artist

arts learning experiences for children.

Unfortunately, service provider relationships are often short-lived. Additionally, public and private funding initiatives are pushing arts providers to partnership models as a means to sustain arts programming and to support systemic school reform. The thrust of this manual is to set forth the advantages represented by the partnership model over the service provider model. On the whole, partnership models provide superior educational opportunities for children. Essentially, they are better than service provider models due to the comprehensiveness of how they serve children's needs.

Organizations should consider not only how many children are served, but the comprehensiveness and quality of the education the children receive. In order to meet children's needs, it is necessary to apply an adequate level of resources. There is a tipping point, below which applied resources have little impact, and after which significant effects can be achieved. Organizations should not simply use a "body count" approach to measure the impact of their programs. ("We have a great program. We serve 40,000 children.") The quality of education for individual children is more important than the quantity. By deepening their involvement in helping to serve the educational needs of their community's schools, organizations can continue to make an increasingly significant contribution to children's education.

Just because these external programs are fully integrated into the overall school curriculum, that does not mean they necessarily are taught in an interdisciplinary manner, or that they largely consist of arts-integrated activities within the general classroom. Rather, by "integration" we mean that the external program's curriculum is woven seamlessly into the overall school curriculum, complementing and supporting existing programming.

Before an arts organization begins planning discussions with a school it should carefully consider its mission, its staffing and fiscal capacity, and its curriculum offerings. Partnership planning with schools will be far more productive if an organization is clear about its own needs and resources.

Sometimes, initial partnership planning takes place "under the gun" as arts education providers and schools scramble to write a grant proposal or develop a curriculum. In this all-too-common frantic scenario, thoughtful planning goes out the window as the budding partners quickly try to create a partnership plan. Only later, as the funds become available and they begin to implement educational programming, do the partners realize that the plan is unworkable, their needs are not being met, and they are woefully unprepared for their partnership roles.

This chapter is designed to assist organizations in developing an in-depth understanding of what they expect from partnerships, and what they can bring to partnerships. These steps should be considered before initial contact with a school.

Before entering an educational collaboration, an organization must carefully consider these key questions:

- Why do they wish to participate in an educational partnership?
- What do they have to offer a partnership with a school?
- What do they expect from the school and from the partnership?

In order to explore these questions, the organization should first reconsider its identity and mission.

Mission and Goals

Start by examining the organization's mission statement and determine whether it is consistent with the goal of developing public school partnerships. Consider how educational partnerships will help fulfill the current mission of the organization or whether the mission statement adequately reflects a commitment to the role of the arts in public education and partnerships. Planning for partnerships provides an opportunity for rethinking an organization's mission or identity.

Engaging in partnerships will change your organization. Education is about change and growth. Everyone involved in a successful educational partnership changes and grows, not just the children.

Start by reflecting upon the organization's identity. Consider its core constituency

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(i.e., parents, community, donors, students) and whether they will support partnerships. Also, consider the views of the board, administrative staff, and faculty. Begin discussions with important constituencies within the organization to build support and refine the identity and mission.

It may be necessary to rewrite the mission statement to reflect your educational priorities before beginning to work with schools. The mission statement is an organization's "calling card" as schools consider potential partners. It defines your identity to staff, schools, the community, and funders.

Finally, consider why your organization is seeking a partnership. Partnerships should advance the institutional mission of an organization. They should not be engaged in simply to seek funding or because they are trendy.

Let us examine some formative planning issues in more detail. Remember, these are steps that should be taken before initial contacts with a school or funder.

Administration

Examine the organization's administrative structure and support staff. It is essential that the executive director assume a primary leadership role in developing the partnership. Assess the tasks that the director is now responsible for and make sure that he/she will have adequate time allotted for partnership development. The director will need to articulate the goals of the partnership, meet with various school constituencies, conduct planning sessions, raise funds, and keep the board updated.

Additional support staff may be needed, depending upon the size of the organization. An educational director can take responsibility for direct planning and implementation, as well as developing liaisons with the schools. Preferably, seek an education director with a first-hand knowledge of the public schools and familiarity with educational issues, such as curriculum design, assessment, and the psychology of learning and teaching.

Make sure that your organization has adequate infrastructure available in the form of support staff, office space, computers, phones, etc. Remember that partner-

"The arts organization needs to have a conversation with the school staff about what life is really like in their school. A candid conversation allows them to become part of the school community. There needs to be regular, scheduled conversations up front, where people are respectful and mindful of the other's perspectives."

Executive Director
Community School of the Arts

ship development will likely take more of your organization's administrative and support staff time than anticipated. Make sure that you allot adequate time and resources.

Faculty

Ensure that you have consensus within your organization before embarking on a partnership. If appropriate, introduce partnership goals at faculty meetings and engage the relevant teaching artist staff in the partnership development process, such as through planning committees or curriculum design. Discuss with your faculty why you wish to work in the schools, and elicit their feedback and concerns.

Consider the qualifications of your teaching staff for working in schools and what additional staff might be needed. When hiring additional teaching artists, look for specific pedagogical skills in addition to expertise within an art form. Develop a plan for professional development of teaching artists to support their enhanced role within schools. Determine

Criteria for hiring or training teaching artists:

- ❑ Experience in working in schools;
- ❑ Experience in working with different age groups, and an understanding of how children learn;
- ❑ Experience in collaborating with teachers;
- ❑ Experience in working with large groups and diverse populations;
- ❑ Classroom management skills;
- ❑ Familiarity with the organization's curriculum and/or a willingness to adapt or develop a new curriculum as needed;
- ❑ Exceptional skill within an art discipline, and an enthusiasm for sharing their knowledge with children.

"There has to be a certain visibility. You have to be around a lot, at least initially. There should be lots of planning with the teachers, so they know that something is expected of them."

Teacher

the components of artist training that you will likely have to include as part of your partnership costs and time commitment.

Curriculum

Ideally, a partnership curriculum will be developed jointly through the participation of each partner. However, organizations should carefully consider what their own unique curriculum contribution will be before beginning planning sessions with schools. If appropriate, engage a broad cross-section of your organization in this process.

Start by articulating your educational mission statement and then move on to your specific educational objectives. Focus on specific educational outcomes rather than broad, sweeping claims of the effects of your program. Think of specific child behaviors.

Try to answer these questions:

- What exactly will children know and be able to do after participating in your program?
- How will they be changed?
- How will the partnership school change?

After determining these overall goals, develop the specific educational components to achieve them. They should be consistent with the organization's overall mission statement, curriculum objectives, fiscal capacity, and staffing capacity.

Fiscal Issues

Examine the overall organization budget. Determine how much the organization can invest in planning for, and then developing, a partnership. Most likely the partnership will not pay for itself, particularly at first. Break down the components of a partnership and develop a preliminary set of cost projections. The largest expense will be personnel, both organizational staff and faculty, covering planning time, teaching time, curriculum design, professional development, assessment and evaluation. Funds will be needed for materials and supplies as well.

The partnership will require startup costs apart from implementation. You may require a consultant for curriculum design, program design or artist training. Staff resources will be needed to

"Arts organizations have to know the culture of the community school district. All of our schools have their own budget issues, and they're all very grant oriented."

District Arts Coordinator

develop the partnership offering. Naturally, staff time equals money. Final cost projections cannot be made until after the partnership is established.

Fundraising

Following the steps in this chapter will help external arts providers develop a clearly articulated organizational mission statement that includes public school education, and a defined curriculum offering that reflects the capacities and interests of its staff. It will help directors understand its needs in staffing, office infrastructure, and curriculum, and the costs of each component. In turn, these steps will support the development staff's ability to discuss fiscal needs with funders and board members. A key to successful fundraising is a clearly defined

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"There must be a key person in the school dedicated to keeping the program moving along and helping with funding."

Executive Director
Community School of the Arts

mission and a sophisticated awareness of the funds necessary to achieve that mission.

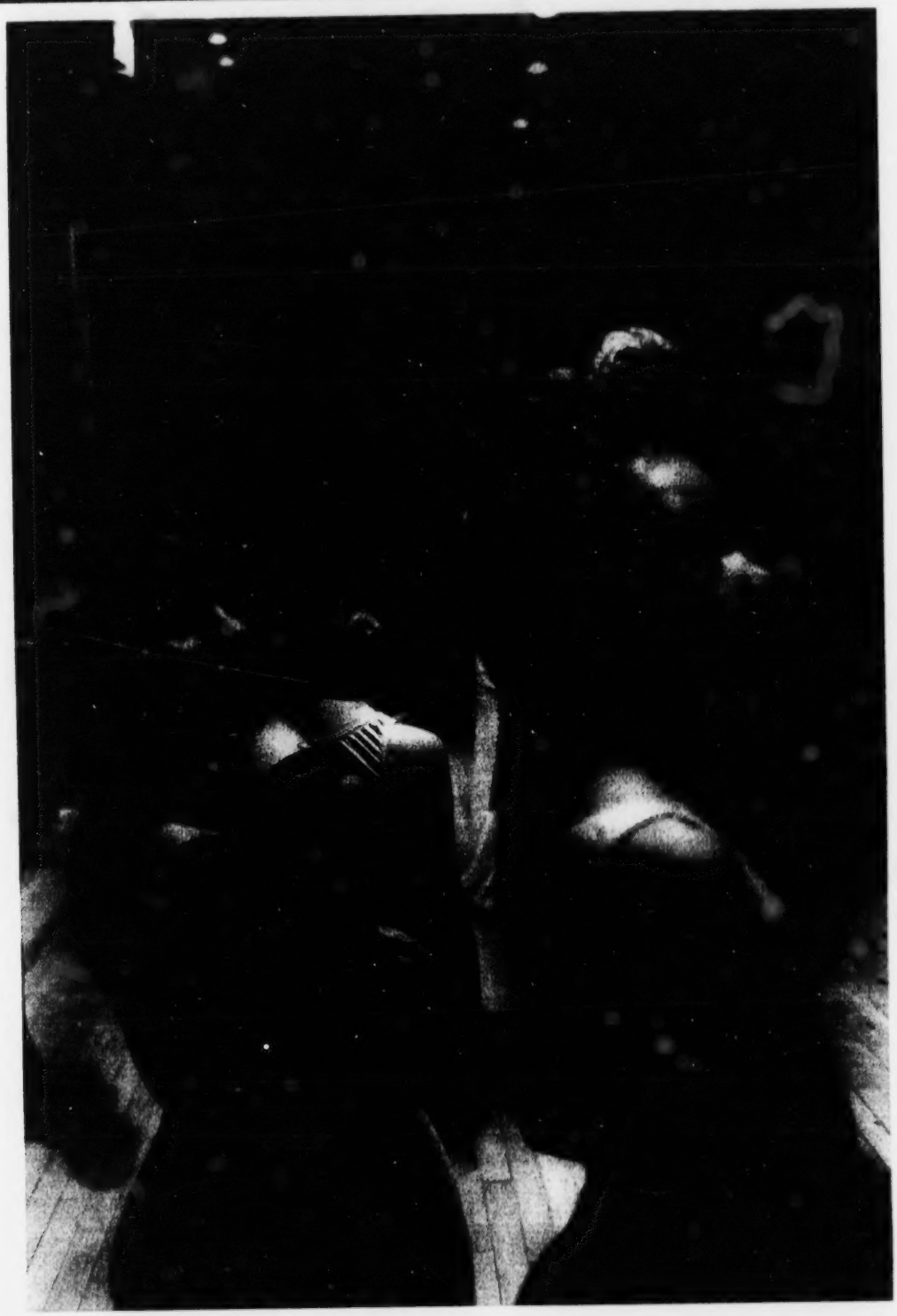
Develop a fundraising strategy that matches needs, mission, and goals with funders' agendas. Consider breaking down funding requests into various components. For instance, you might seek funding for curriculum development, capacity building, partnership planning, or partnership implementation, matched to a particular funding initiative.

Photo by Nan Melville

Initial Organization Planning Checklist

This checklist reviews the essential points contained in this chapter. These steps are to be followed by community and cultural organizations before initiating partnerships.

- ❑ Consider why you are seeking a partnership and what you hope to gain.
- ❑ Examine the mission statement of your organization and consider revisions.
- ❑ Examine your administrative and staff support, and consider whether it is sufficient for your partnership needs.
- ❑ Ensure that you have adequate office infrastructure to support an expanded organizational mission.
- ❑ Involve faculty in partnership conceptualization.
- ❑ Assess teaching and staff capabilities and needs for partnership project.
- ❑ Develop educational objectives for the proposed arts partnership project and consider curriculum development needs.
- ❑ Develop preliminary cost projections for educational partnership.
- ❑ Develop a fundraising strategy that reflects your mission, goals, and needs.



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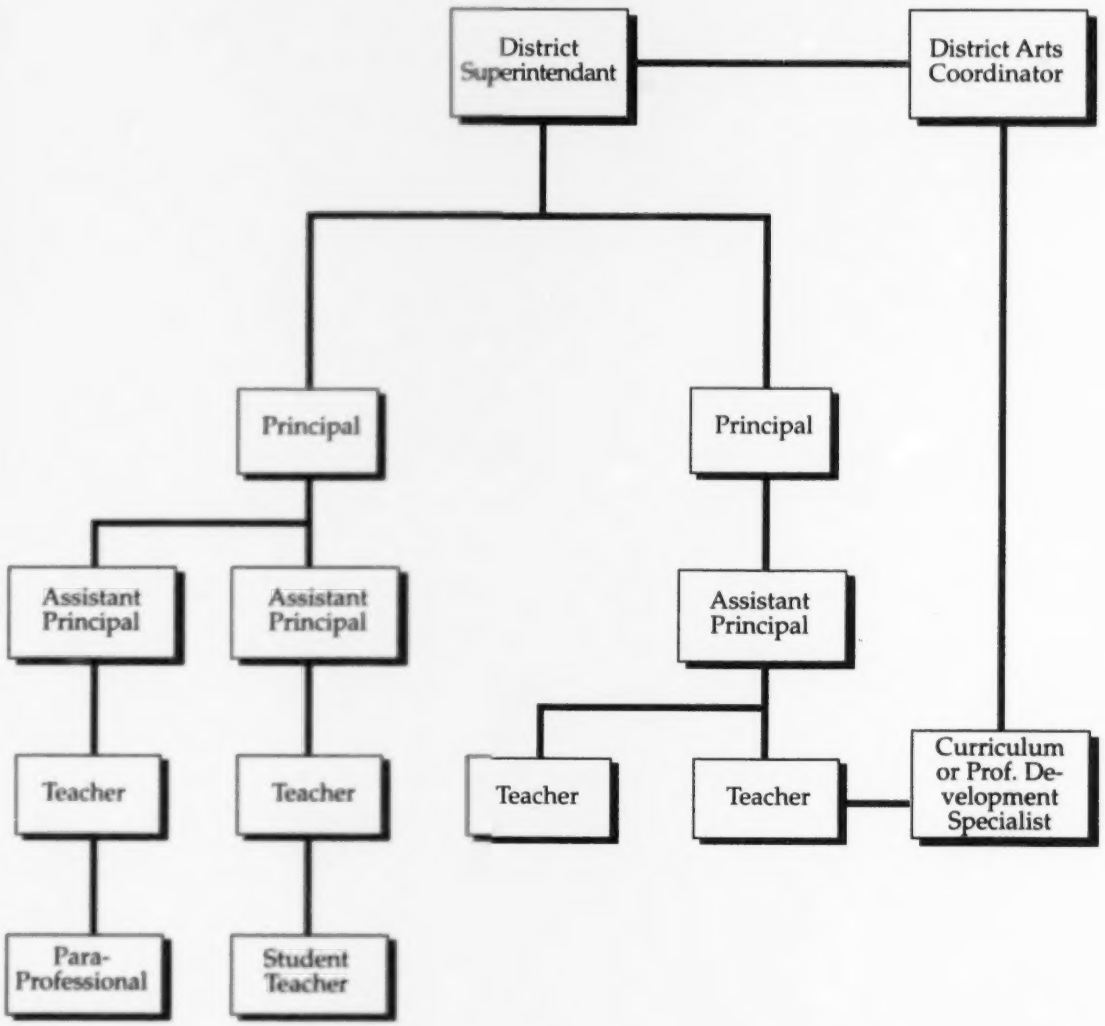
What Schools Should Do In Advance of Establishing an Arts Partnership

Schools also need to pre-plan for partnerships. Here are some suggestions that schools can use to clarify their thinking before initial contacts with an organization or writing a grant proposal.

Schools need to:

- ❑ Define their educational identity.
- ❑ Consider whether current programming adequately supports their educational mission. How will participating in an arts education partnership support their mission?
- ❑ Determine the programming needs that are not being met through onsite instruction and consider why a partnership with a community or cultural organization can best meet those needs.
- ❑ Consider the relationship of the school to its surrounding community, and consider how a partnership can help to establish community links.
- ❑ Determine the resources that are available to support a partnership (i.e., staff planning and teaching time, funds, supplies). What additional resources are required?
- ❑ Consider the degree of support for a partnership within the school community (i.e., administration, teachers, students, parents) and begin to develop additional support.

Community School District Organizational Chart



Organizations should become thoroughly familiar with the schools they plan to work with. Initial planning sessions between schools and organizations should establish mutual needs, roles and responsibilities. Develop a formal planning schedule, and a preliminary partnership budget and timeline.

Thoughtful, comprehensive planning is essential when developing an arts education partnership. This manual describes three successive stages of partnership planning. In the last chapter we described the formative, conceptual steps to be taken before contact with a school. This chapter describes the pre-planning stage, when the potential partners begin to consider their collaboration and negotiate their roles.

This pre-planning stage may take place within the context of a response to a Request for Proposals (RFP) or a funding initiative. Indeed, a well-constructed RFP may compel the potential partners to follow a number of the steps advised in this chapter.

In the next chapter we describe the final planning stage – formal planning – which begins when partnership funds are allocated, the partners have established their roles, and regular meetings between essential partnership constituencies are scheduled.

A community organization's initial contacts with schools may be through community school district staff, a district arts coordinator, a school principal or other administrator, teachers, or parents. Make sure to establish direct contact and good communications with the school principal, while maintaining relationships with other members of the school community. Since the principal has authority for instruction within his/her building, his/her full support and participation is essential for partnership success.

The New York City Public Schools

The New York City public school system contains over 1,000 schools, serving more than one million children. The Board of Education, composed of seven members, sets policy for the entire system and hires the Chancellor. The Chancellor has the responsibility to implement the policy of the Board, manage the system, and ensure that all students have the opportunity for academic success.

Elementary and middle schools fall under the jurisdiction of 32 community school boards. High schools are divided into six regions, and citywide special education programs are contained within District 75. Each district and high school region is managed by a superinten-

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"Sometimes organizations come in the middle of the year and want the world. They must be realistic about what they expect. I can't release people for long periods of time—extend a meeting, things like that. You have to be open about what the school can provide."

Principal

dent. The community school district boards each have nine elected members who serve for three years. These boards select superintendents, with the approval of the Chancellor, and may decide instructional, safety and discipline issues. The community superintendent is responsible for implementing the policies of the school boards, as well as the rules and regulations governing all city and state schools.

District Arts Coordinators

District arts coordinators can be effective "matchmakers," pairing local schools with community arts organizations. They should be familiar with the various internal and external arts programs in each of their district's schools, as well as the programmatic needs of individual schools. Their responsibilities can include staff development, curriculum development, assessment, grant writing, and generally deepening the impact of arts education programming within their district. They will be familiar with potential federal, state, and local funding sources.

Districts may have dedicated funds available for external programs. Or they may have funds designated for specific goals, such as professional development, curriculum integration, technology, libraries, etc. Executive and education directors of community arts and cultural organizations should develop strong personal relationships with the district arts coordinators, and receive timely information on district funding sources and programming initiatives. The district arts coordinators should be aware of which organizations provide a good fit with the district's goals and funding sources, and which schools need a partner to fulfill their educational mission.

District arts coordinators should be an organization's ally through all steps of partnership planning and implementation. Be sure to keep them in the loop as contacts are developed within a school. They can be particularly helpful with issues of payment, staffing, licensing, and curriculum requirements, and working with the Central Board. Additionally, they may be able to help collaborate on grant proposals.

The School Community

A public school community is composed of a number of individuals who have a stake

"The most important elements are prior planning and open, prompt communication."

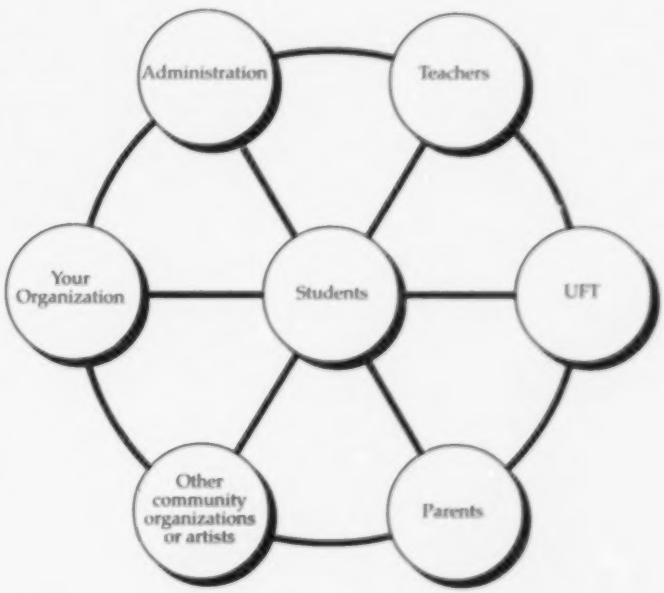
Education Director
Community School of the Arts

in the outcome of a partnership with your organization. These stakeholders include administrators, teachers, union members, parents and, most importantly, the children whom all of these individuals are there to serve. It is important to understand the interests of each and cultivate productive relationships with them as partnership development proceeds. One indication of successful partnership implementation will be the depth of your relationship with each constituency of the school community.

A successful partnership will coordinate all of the efforts of the various stakeholders to best serve the educational needs of the school's children. Each stakeholder is responsible for the quality of the unique contribution that they bring to the collaboration. Likewise, stakeholders must hold each other accountable for living up to their end of the relationship.

An effective partnership, however, will always make children's educational needs the number one priority of the partnership.

Partnership Stakeholders



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"What makes it work is a collaborative effort, with the staff and artists planning together. The artist must get classroom experience and the teachers must have arts experiences. There must be real collaboration for the restructuring of a school curriculum to be deep and rich."

Principal

At the same time, each stakeholder group has its own needs and priorities. These must be satisfied as well. Community arts and cultural organizations must ensure that the partnership is furthering their own mission, too, and strengthening and reinvigorating their organization. External arts providers also must understand the particular needs and priorities of their partners. Public school teachers, for example, have many competing curricular and time requirements and they will want to make sure that their efforts are well spent. If a true partnership is to develop with regard to curriculum design, teaching the arts, professional development and sharing of facilities, the support of classroom teachers must be enlisted from the outset. A productive partnering relationship will be built upon understanding mutual needs and responsibilities. And this understanding can only come about through excellent communication between and among partners. Good communication is the most important component of a successful partnership.

Initial School Interface

When initiating contact with a school, be prepared to articulate your goals, curriculum, and budget requirements, as determined by the steps outlined in the previous chapter. It is best to approach the principal directly; the partnership's success will in part be dependent on the principal's complete support. You may be directed towards another staff member who has responsibility for arts programming. This role may be assumed by an assistant principal in some schools, while in others it may be an arts specialist or classroom teacher. In some schools, school-based planning committees (SBPCs) – composed of teachers, administrators and parents – guide policy and programming decisions. Parent Associations (PA) or Parent-Teacher Associations (PTA) support arts programming in other schools.

Ask to meet with the arts specialists and representatives of other external arts providers, such as teaching artists or education directors. Look at classes and examine curriculums, assessments, or other materials. Request a copy of the Annual School Report published by the Board of Education. This report contains basic demographic and descriptive data,

"Teaching artists may be wonderful musicians. But if they can't communicate, it won't work. They can't be too rigid. They must have something magical."

Education Director
Community School of the Arts

as well as standardized test scores. Consider how your organization will fit into the overall mix.

Some New York City schools have a number of external providers of arts services, each teaching different classes, disciplines, or grade levels. Often these instructional efforts are uncoordinated among various organization and school personnel. In discussions with the school, look to coordinating arts instruction for the full number of years that a child may be in the school, depending on the kind of school. Jointly determine what children are expected to learn in and through the arts during the years they will be in the school. Define what they will know and be able to do upon graduating and how their learning will be improved due to the partnership.

As you proceed with your initial contacts, keep the dis-

Photo by Heather M. Heide

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"It is difficult. You can't be everything in a school. Lots of programs come and go, and some teachers get cynical. You are dealing with the psychology of schools. People in schools may feel very overwhelmed, depending on the message they get from the principal."

Education Director
Community School of the Arts

trict arts coordinator informed of your discussions and be sure to cultivate productive relationships with all constituents of the school community. Establish regular, monthly meetings with the principal and partnership staff, with a set agenda and detailed planning goals for each partner.

Preliminary Goals

Each partnership is different and it is impossible to standardize a procedure for determining partnership goals. However, schools and organizations may use this section as a guide. As you proceed through your initial meetings you will be able to answer a number of the questions posed in the previous section. The overriding priority is to agree on how the partnership will serve the school's children, and then to determine the best path to reach that goal.

At this early point in partnership development, it is not necessary to decide on the particulars of staff development, faculty, or curriculum. Those decisions will be made during formal planning sessions later on. These early meetings should be directed towards (1) setting overall partnership goals; (2) agreeing on mutual roles and responsibilities; and (3) establishing a formal planning schedule.

1. **Jointly decide on the overall partnership goals**. Develop a partnership "mission statement" that describes (1) each partner and its own mission and constituency; and (2) the essential partnership goals. These should include the institutional goals of each partner (such as "expanding relationship with the local community") and combined partnership educational goals (such as skills-based arts instruction or implementing an interdisciplinary curriculum).

2. **Agree on the roles each partner will play**. It is essential that each partner understands its roles and responsibilities. To make your joint efforts successful, each partner must hold each other accountable for partnership implementation. The principal of the school and the executive director of the organization should be the leaders in partnership development and implemen-

tation. School staff will take the partnership more seriously if they are aware of the strong support of the school principal. Additional "point persons" for day-to-day contact should also be designated. Each partner must know whom to contact as the partnership develops.

Determine the financial responsibilities of each partner. A school will reflect a deeper commitment to the partnership if it commits budget funds. Draw up a preliminary budget and consider public and private funding options.

Expect the school to contribute staff time in the form of workshops, meetings and professional development. Determine which school staff members are the best fit for the partnership. Discuss your own staffing abilities and needs. It may be advantageous to bring members of your teaching artist staff to initial planning meetings. Schools may "buy in" to a program more easily if they can participate in choosing their teaching artists.

3. **Establish a formal planning schedule**. Develop a firm planning timeline, and a projected implementation timeline. The planning timeline should set completion dates for partnership conceptualization, meeting funding requirements, writing proposals, developing curricula, hiring staff, determining a means of assessment, and introducing the partnership to the school community.

Letter of Agreement

After initial partnership roles are defined, draft and sign a letter of agreement with your partnership school. The letter should itemize the roles each partner has assumed and denote the shared responsibility of each partner for the collaboration's success. The letter can also describe project goals, budgetary responsibility and a planning timeline. A sample letter is shown on pages 30 and 31.

Enlisting the Support of the School Community

The executive director and/or education director of the community arts and cultural organization should arrange to speak to the various constituencies of the school community. They will be able to describe what the organization will contribute to the

continues on page 32

Ms. Watson
Principal, P.S. 512

Dear Ms. Watson:

In accordance with our discussions this past spring, The Local Community Arts School agrees to implement a Kodaly/Orff based music program at P.S. 512. Ms. Greta Carson will teach these classes beginning the week of September 29 and continue teaching until May 29, 2001. She will be at the school three full days a week and work with grades 1-4.

The Parents Association (PA) agrees to pay The Local Community Arts School the sum of $..... The first installment is due on October 1, 2000 and the second installment is due on March 1, 2001. The money will pay the teacher's salary. The PA will provide Orff instruments for this program.

The Local Community Arts School will monitor the program on an on-going basis to ensure quality music education which focuses on the development of music literacy through singing. The teacher is a member of our Arts-in-Education faculty and will participate in our faculty development seminars involving outreach programs in the public schools.

The Local Community Arts School and the music education staff at P.S. 512 will begin planning sessions to coordinate the curriculum of Ms. Carson with that of the school-based music teachers. The Local Community Arts School will provide a workshop for

classroom teachers at P.S. 512 to introduce them to the program and provide them with hands-on professional development.

The classroom teachers at P.S. 512 will attend the music classes with the children. In this way, they will become more familiar with the program and its goals. Ms. Carson will work with them in implementing ideas that enhance the regular classroom curriculum. P.S. 512 teachers and Ms. Watson will establish regular meeting times to discuss program implementation. As part of our Arts-in-Education program, we offer scholarships for private music lessons to the classroom teachers involved with our program at P.S. 512.

The Local Community Arts School is committed to securing excellent music and art education for students in our community through association with parents, administrators, teachers and students. We look forward to our involvement with P.S. 512.

Sincerely,

"At the beginning of the program we give a planning form to each classroom teacher, asking what their main projects are for the year. Then we try to gear some of our lessons to their projects."

Education Director
Community School of the Arts

school, as clarified by the conceptualization process described in Chapter Two and the initial planning process described in Chapter Three. Be sure to be available for questions.

Use the occasion to listen to, and learn about, the needs and requirements of the school community. Find opportunities to bring artists to perform for the teachers and/or students. The school principal should send a letter to parents, describing your organization and why a partnership is desirable for their children's education. Parents should be kept informed regularly about partnership progress.

Opportunities to speak include:

- School-based planning council meetings
- Teacher staff meetings
- UFT chapter meetings
- Staff development workshops
- PA or PTA meetings
- Student Council meetings
- Curriculum workshops

Photo by Heather M. Heide

School – Organization Initial Discussion Guide

In your initial discussions, ask the following key questions to ascertain the school's needs, resources and goals. Schools can also use these questions to conduct their own needs and resources assessment as an initial step in partnership development.

- Does the school have a particular educational focus?
- How large is the school?
- Is it a neighborhood school? Do children apply for admission? If so, what are the criteria for admission?
- How many classes per grade? What is the typical class size?
- Why does the school want a partnership? What does it hope to achieve?
- What role do the arts play in the school and its curriculum?
- What arts instruction does it currently offer? Which arts disciplines? What is the curriculum? Is it sequentially organized? How will an external partner fit in with the curriculum? What are the school's expectations?
- How many arts specialists are already there? In which arts disciplines? Are they full-time? Cluster teachers? Do they offer after-school arts activities?
- Do classroom teachers integrate the arts into their curriculum?
- How do they assess arts learning, if at all?
- Does the school have a performance space? An auditorium? Art room? Music room? Are the classrooms large/small? Where does it envision your organization's programs taking place? Look at the spaces.
- Do any other external arts providers work in the school? What do they teach? Will your organization be expected to work jointly with them?
- What other special programs are in the school (i.e., literacy, technology, conflict resolution)?

- Do they have other programming needs (i.e., literacy, technology) that they hope your organization can address?
- What is the school's relationship with the district? With the district arts coordinator? What does the district provide in professional development activities, curriculum development, funding, etc?
- When does the faculty meet? Are there grade-level staff meetings or other regular meetings where curriculum is discussed? Could your executive director and/or education director speak a meeting?
- Who will your primary school contact be? What are his/her responsibilities?
- Visit classes and talk to teachers!

What Schools Can Do

Here are some suggestions that schools can use to effectively participate in initial partnership planning sessions.

- ❑ Use the District Arts Coordinator as a resource for potential partners and funding sources.
- ❑ Conduct a schoolwide needs and resources assessment of arts programming. Use the interview questions in this chapter as a guide.
- ❑ Consider the current role of external arts providers within the school, and whether they are connected to an overall, sequential curriculum.
- ❑ Discuss the potential role of external arts providers with in-school arts specialists.
- ❑ Have the principal play a leadership role in partnership development.
- ❑ Involve teachers in partnership development. Make sure that a large percentage of teachers have a sense of ownership of the partnership's goals and development.
- ❑ Inform parents of the developing partnership, and solicit their active participation.

Pre-Planning Checklist

This checklist reviews the essential points contained in this chapter. These steps are to be followed by community arts and cultural organizations as initial partnership discussions proceed.

- ❑ Explore mutual goals and objectives with prospective school partner, and the capabilities and resources available to meet them.
- ❑ Work with school to develop a profile of the school's needs, resources and goals.
- ❑ Observe school classes and examine curriculums.
- ❑ Meet with the various constituencies of the school community.
- ❑ Begin preliminary planning sessions.
- ❑ Set overall partnership goals.
- ❑ Agree on partner roles and mutual responsibilities.
- ❑ Establish a formal planning schedule.
- ❑ Determine preliminary budget and timeline.
- ❑ Sign a letter of agreement.

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Formal planning consists of engaging partners in the details of coordinating (1) curriculum development, (2) professional development of classroom teachers and teaching artists, and (3) assessment. These three educational components should be planned together, and then remain linked to provide children with the best possible education.

As your organization begins its formal planning sessions, you will make joint decisions on curriculum, professional development, and assessment design. It is best to allow a full semester or more for planning sessions. The partnership's success will be built upon your successful planning and anticipating challenges and pitfalls.

Your planning sessions will help you to continue developing your relationships with administrators, teachers, parents, and students. Request that the principal be directly involved in planning sessions. His/her participation is crucial and will set the tone for the commitment of the entire staff. Understand, however, that a school principal has many competing responsibilities. You can engage the principal most successfully if you emphasize the accountability of each partner, are clear about the expected educational outcomes of partnership instruction, and demonstrate an understanding of the school climate and culture.

Classroom teachers must be involved in arts curriculum development and decisions. In order to build relationships with teachers, provide hands-on workshops with your teaching artists so that classroom teachers can understand your programs. Invite teachers to take classes or attend performances at your organization. Learn about scheduling and staffing issues at the school that may impact partnership implementation, such as the use of prep or administrative periods, lunch duty, room assignments, etc.

It is important to clearly articulate your instructional goals to classroom teachers. Find out how closely your goals match their curriculum. Some teachers may initially resist your organization's programs because they feel already overburdened by curriculum requirements and standardized tests. They may be reluctant at first to give up class time for a program that does not seem to match their teaching obligations. Their involvement in planning sessions and workshops – as well as your understanding of their issues – will help them "buy in" to an externally-provided arts program.

Parents, naturally, are most interested in how their children will benefit from the partnership. Invite parents to participate in the partnership

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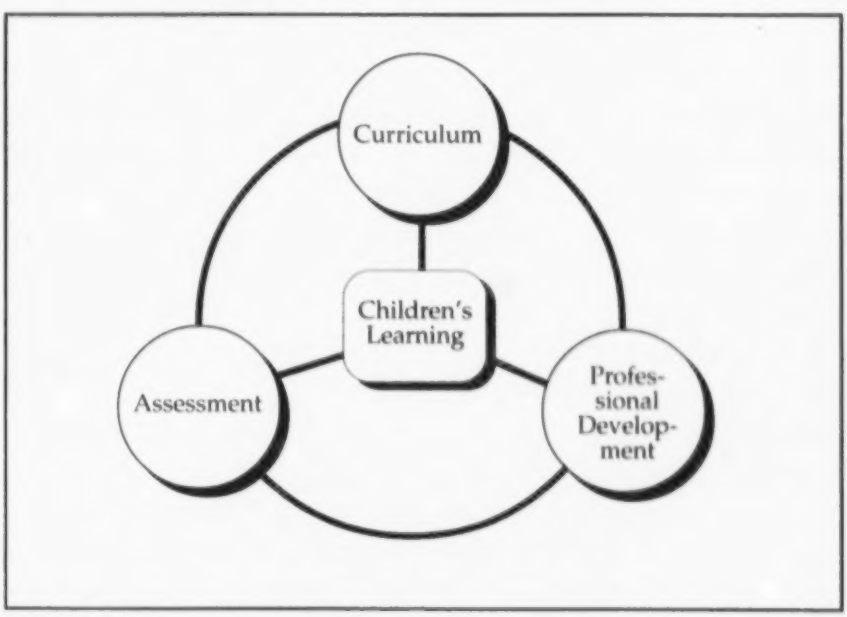
development process. Start a regular newsletter to keep parents informed about partnership developments, and invite parents to performances at your organization or community school of the arts. Bring performers to PA or PTA meetings. Develop parent activities as part of partnership implementation to engage parents in co-learning with their children.

Introduce yourselves to students through regular visits to the school and its classrooms. Invite them to performances. Ask groups of students what they would like to see in arts programming. Older students may play a direct role in partnership planning.

Curriculum Development

A curriculum describes what children will learn and how they will learn it. Professional development of teachers and teaching artists (often called "artist training") helps educators become proficient in teaching the curriculum. An assessment determines whether children have accomplished the curriculum objectives and whether the partnership is meeting its overall goals. The curriculum should be closely linked to both professional development and assessment. Each of these three educational components supports and influences the others.

Curriculum discussions should begin by reviewing the overall educational goals decided on during the initial planning sessions. These goals articulate the end re-



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"When you come into a school to work, you must know who the teachers are that have bought in and those who haven't. This must be part of the preliminary discussions."

Teacher

sult of the partnership; discussions can now center around *how* to get there and *who* will accomplish each component. Break down the overall goal into smaller components which, in turn, can be subdivided into specific instructional units. Instructional units themselves are constructed from individual sequential lessons. However, it is likely that individual lessons will be developed by teachers and teaching artists rather than through formal planning sessions. Determine the staffing needs, time commitments, and budget requirements for each unit.

An overall partnership objective might be to provide comprehensive, sequential, and coordinated skills-based music instruction for all children within the school. This overall objective can be achieved by several instructional components, each with its own educational objective, taught by one of the partners and requiring specific resources and facilities. Each instructional component will also have its own budget requirements.

For instance, one instructional component might be Kodaly/Orff instruction for first and second graders, with the objective of having children achieve basic music literacy through singing. This might be taught by a community arts and cultural organization's teaching artist. He might supply his own resources, with the exception of the school's Orff instruments, and teach in the school's music room, or in the children's regular classrooms. A second instructional component might be taught by the school's music teacher, building upon the basic music literacy learned in the first unit by adding an instrumental program for 3rd and 4th graders.

In curriculum development meetings, examine the current school curriculum and consider how your organization will fit in. Some schools may want to integrate arts instruction into the general classroom, while others may seek stand-alone arts programming. Keep in mind the culture and capacity of your own organization. You may currently offer skills-based music instruction and not be particularly interested or adept at integrating your instruction with math, science, or other subjects. However, the primary goal should be to integrate arts

"I won't send an artist to teach without a teacher present. Artists aren't teachers. They are divergent thinkers. Adhering to schedules isn't their thing and, unfortunately, schools are stuck on schedules."
District Arts Coordinator

programming into the general curriculum of the school. That is, each partner's contribution should complement the other partner's contribution in academic and arts instruction. For instance, if an external organization provides sequential music instruction for first and second graders – before the in-school music specialist begins instruction in third grade – then plan to coordinate a smoothly sequenced instructional program so that children can build upon their previously obtained knowledge and skills.

If the partnership plans to develop interdisciplinary units through integrating an organization's curriculum into the general classroom, begin by talking with teachers about what they teach, and what contribution they hope you will make. Observe their classes and take a look at the books and other materials they use. It is often best to start integration on a small scale, looking for connections among subjects.

It will be useful to prepare a teachers' guide to explain the overall curricular goals, the objectives of individual units and to describe the role of teaching artists. The guide can also contain definitions of arts specific terminology, homework suggestions, and family co-learning activities. The guide should provide suggestions for class activities, so that classroom teachers can continue instruction throughout the school week.

Professional Development

As you determine *what* will be taught, and *how* it will be taught, you will also consider *who* will teach it. Partners should not assume that classroom teachers and teaching artists will have the requisite skills and knowledge to effectively teach the partnership's curriculum.

The amount of professional development required for classroom teachers is dependent upon their role in curriculum implementation. If children are primarily taught by an external arts provider – with some support throughout the school week by the classroom teacher – then several workshops for teachers may be sufficient.

Conversely, if classroom teachers are expected to substantially teach within an arts discipline or integrated unit they will need a significant amount of support and training.

"Are schools willing to co-fundraise? It would be healthy if there was more financial input from the schools."

Executive Director
Community School of the Arts

Whatever the level of classroom teacher participation, organizations should provide hands-on, experiential workshops for these teachers. They will better understand the objectives of arts instruction through personally engaging in arts learning.

Teaching artists also need to acquire new skills. Artists need training and experience in working with children of different ages and backgrounds, classroom management, and integrating instruction within the general curriculum. Teaching artists also need to learn about the culture and climate of the schools they work in.

Assessment

Assessment is the third component of our educational triad. Assessment and evaluation attempt to determine the effectiveness of an educational program. The assessment design you employ should inform partnership decisions, and have an impact on curriculum, teaching, and partnership governance.

At the outset of your partnership, don't be overly concerned with demonstrating significant student achievement. Assessing arts learning is a hazy endeavor at best, and it is unlikely that your partnership will have an immediate, demonstrable impact on learning in the arts or on other subjects. Partnerships, most of all, need time to grow. Initially, the partners should design an evaluation that will provide the most useful information to improve the partnership implementation.

Assessments fall roughly into two groups: assessment of student learning and program evaluation. An assessment of student learning will try to discern whether students are achieving the educational goals of the partnership.

Although this may be difficult to demonstrate in the first year, the partners should move ahead in developing assessment plans and tools for measuring whether the project is achieving its instructional goals. An independent assessment consultant can be helpful and may be advisable to assure objectivity. The results of student assessment should be used to revise the curriculum and improve professional development. It may also lead to a rethinking of partnership goals.

"Fundraising is an issue. If organizations decide that they are partners in a school, they become a partner in the application process. There are some schools that write grants, but in many cases the arts organizations have to do the fundraising."

Executive Director
Community School of the Arts

Develop a student assessment component as part of your overall curriculum design. One method is to review the instructional objectives of each component of the partnership, and then identify specific behaviors or capabilities that children can demonstrate to indicate they have achieved those objectives. For instance, if a Kodaly program emphasizes music literacy through singing, then we might expect that children will significantly sing more on pitch after participating in the program. There are several ways that this could be measured as part of an assessment. We might, for example, test children's pitch-matching abilities at several regular intervals throughout the year, and then compare the results with those of children within the same school who have not received the Kodaly instruction. Measurements such as these, however, do not comprehensively capture the depth of learning that children achieve in arts programs. Other sources of information, such as the perspectives of teachers, teaching artists and school administrators, can provide a more nuanced and rich description of student learning. Additionally, students can be engaged in alternative assessment methods, such as portfolios, that encourage reflective learning. For instance, children can save art — or music tapes — of work that is important to them, and then write about them, or talk about them to an interviewer or a video camera.

Program evaluations are designed to gauge the overall effectiveness of the partnership. In addition to student learning, these assessments may look at relationships among partners, and the impact of the partnership on teachers, school climate, teaching artists, and your organization. If a partnership is successful, *everyone* involved will change and grow.

Program evaluations may be structured around different assessment models:

- The assessment may gauge how well the partnership has lived up to its stated goals. The overall goals developed in Chapters Two and Three become benchmarks against which partnership implementation is measured. Any shortcomings are ana-

"There is a real fine balancing act between maintaining and improving programs."

Executive Director
Community School of the Arts

lyzed, and used to provide recommendations leading to curriculum revisions, improved professional development, and, possibly, revision of partnership goals and ways of working.

- The partnership may use external benchmarks for program evaluation. These benchmarks might include the National Standards for Arts Education, the New York State Standards, or the New York City Frameworks.
- Assessments may be used at the outset of a partnership to determine the perspectives of the various partners, and to

Photo by Nan Melville

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"I was using a room that was going to be renovated over the vacation in February. They started the renovations, and changed locks, and then I found the room was full of asbestos. It became quarantined. This just shows the lack of overall organization and communication. Things like that happen at the drop of hat. Plans sometimes fall through."

Teaching Artist

establish a consensus of partnership goals.

- The evaluation might be designed to provide specific information for decision makers at a specific time. For instance, it can give feedback on the implementation of a curriculum before a second round of curriculum development.

- Assessments, particularly first-year evaluations, might be used to primarily gather descriptive information about what transpires in classes and what students and teachers believe is being learned.

Whatever method is employed, the program evaluation may also uncover the unexpected outcomes of partnership implementation. For instance, although partnership goals may focus on children's learning objectives, significant changes in teaching practices may be observed. Teachers may work together in new and unexpected ways. Or the climate of the school may change due to an overall increase in arts provision.

When negotiating with an independent evaluator, discuss various assessment models. Agree upon the assessment goals and expect the evaluator to frame them within the context of your partnership. After the assessment goals are determined, the evaluator should suggest appropriate data collection procedures. Data collection instruments might include questionnaires, surveys, interviews, classroom observations, and student work, such as portfolios.

Keep in mind that labor-intensive data collection procedures, such as interviews and observations, are far more expensive than questionnaires. However, they usually provide more detailed and nuanced information.

It is important to establish timely due dates for evaluation reports. Decision makers need adequate time to review reports before decisions must be made. For instance, participants in curriculum workshops should have the opportunity to examine the previous year's evaluation. Budget planning, staffing, and professional development sessions may all be influenced by evaluation findings.

Although there are a number of different ways to design an evaluation, the following steps may serve as a practical guide:

Steps in Developing and Implementing A Program Evaluation

1. Identify the audience of the evaluation.

   Determine who the stakeholders of the evaluation are. Consider who will read the evaluation report and how it will be used.

2. Determine what will be evaluated.

   Possibilities might include overall project goals, student learning, program implementation, school change, and changes in teacher practice.

3. Develop evaluation questions.

   Articulate what the evaluation will try to find out in a short series of questions.

4. Decide how to answer the evaluation questions

   - Develop an evaluation design (i.e., experimental, pre-post, descriptive, qualitative).
   - Determine the evaluation subjects (i.e., teachers, children, teaching artists).
   - Develop the instrumentation (i.e., questionnaires, rating scales, scoring rubrics, interviews, class observations) that will attempt to supply the answers to the evaluation questions.

5. Analyze the data

6. Report the results
   - Keep the report clear and straightforward.
   - Put a summary up front, containing findings and recommendations.
   - Describe the external arts organization, educational program and school.
   - State the evaluation questions.
   - Describe and explain the methodology (or how the evaluation questions are answered).
   - Present findings.
   - Present recommendations.

Facilities and Resources

As the curriculum develops, ensure that the available facilities match the partner–

ship's instructional needs. Classes and program activities may take place in classrooms, art or music rooms, auditoriums, cafeterias or other available spaces. Make sure that there is enough room and that the acoustics are adequate. Plan to ensure adequate space to accomplish instructional goals.

Consider the partnership's special needs. For example, perhaps a music teacher intends to use movement games in general teachers' classrooms. Look at the classrooms and discuss space requirements with the teacher. If space is at a premium then compromises may have to be made, either in instructional content or in the time and disruption required to rearrange classrooms. Similarly, each component of the partnership will have its own facilities needs. Communication and planning are the key to smooth implementation.

Jointly determine the resources and supplies required for each educational component, and who is expected to supply and fund them. Plan together to develop a mutually equitable funding arrangement.

Program Coordination and Communication

Establish a governance and leadership policy for the partnership. Overall partnership decisions may jointly be made by the school principal and organization executive director, or a leadership committee may be established composed of all stakeholders. The partners should collaboratively determine how decisions are made and who has the authority to make them. A clear definition of roles will support the partnership's success.

The fiscal responsibilities of each partner must be defined. Determine the financial contribution of each partner. Consider the additional funding requirements and decide who has the responsibility for fundraising. One partner may be designated the fiscal "anchor," responsible for administering partnership funds.

Develop partnership contact lists that itemize participants and their roles, and contain phone and fax numbers, and e-mail and regular mail addresses. Consider starting a partnership newsletter to inform parents of partnership development and implementation.

Formal Planning Checklist

Use this checklist to review the essential components of formal planning outlined in this chapter.

- ❑ Provide hands-on arts workshops for classroom teachers.
- ❑ Speak with classroom teachers to learn about their curriculum, facilities, scheduling and staffing issues.
- ❑ Actively engage parents through performances, meetings, a newsletter and co-learning activities.
- ❑ Build relationships with students through performances, class visits and, if possible, partnership planning.
- ❑ Co-develop a partnership curriculum.
- ❑ In coordination with the school and/or school district, initiate professional development workshops for classroom teachers.
- ❑ Provide artist training for partnership teaching artists.
- ❑ Determine what you most would like to learn from a program assessment of your partnership. Design the assessment or contract with an independent evaluator.
- ❑ Ensure that curriculum development, professional development and assessment are coordinated in the service of partnership goals and children's learning.
- ❑ Ensure that school facilities are adequate for implementing the partnership's programming.
- ❑ Establish a partnership governance policy and determine leadership roles.
- ❑ Assign the role of fiscal anchor to one of the partners.

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The partnership should be implemented according to a schedule that best meets the needs of each partner. In order to sustain the partnership through the inevitable challenges of working within the public schools, good communications must be maintained and the partnership must fully engage all stakeholders in its success.

Throughout this manual we have emphasized thoughtful, in-depth planning before beginning program implementation. Through this planning process, partners will have developed shared goals and responsibilities, a clear delineation of roles, collaborative sequential instructional strategies, and a program assessment designed to continually improve programming and implementation.

Unfortunately, the best laid plans often go astray. Successful partnerships endure many challenges. Certainly, not all succeed. Partnership implementation does not take place in a static environment. Schools (and partnerships) aren't stable – they're constantly changing. They are complex social and cultural environments composed of diverse individuals, with many competing interests and agendas. Add to this mix the need to respond and interact with diverse local communities, a community school district, the central Board of Education, and state and federal education departments, and we can readily understand that the partnership "landscape" will continually shift and change.

Perhaps the principal or another key figure who was a leader in partnership development will suddenly get another job. Or a significant number of planning teachers or teaching artists may move on to another school. New educational mandates and initiatives will need to be responded to. Funding sources will shift, dry up, be cut back, or have new agendas.

The partnership stakeholders will need to be flexible in responding to shifts in the partnership environment. The ability to be flexible is based upon excellent communication and regular planning meetings.

Partners must agree to continually update each other on program implementation and challenges. Key participants (i.e., principals, executive and education directors, teachers, teaching artists, consultants) must know whom to contact as issues arise. Regularly scheduled planning sessions should continue as programming commences. Classroom teachers and teaching artists, particularly, must have scheduled "talk time" to iron out wrinkles in curriculum, lessons, resources, facilities, and scheduling.

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"Recently we contracted with [an arts organization] for an intensive 8-week program. We planned to do it every other week, but they didn't really respect and honor the contract. They did it begrudgingly. Honoring the contract is important. To change it in midstream...switch teachers... You really can't pull the rug out without advance notice. You should call and work it out."

Principal

Implementation Timeline
A partnership may choose to implement its programming in a graduated manner, with arts services expanded each year. Programming can be gradually implemented grade-by-grade, class-by-class, or discipline-by-discipline.

Sustaining the Partnership
The partnership will be sustained through good communications and regular meetings that help the partnership adapt to unforeseen circumstances. Through these meetings each partner must keep the other(s) accountable for sharing responsibilities and resources, and achieving partnership goals.

Additionally, the partnership can be sustained through developing more in-depth relationships with other partnership stakeholders.

- Parents can become involved in co-learning activities with their children. Family workshops and concerts – tied to the partnership curriculum – can be provided at either the school or community organization. Provide discounts or other incentives to partnership parents at community organization concerts or activities.

- Provide the opportunity for principals to meet and share experiences with school administrators who are involved in other partnerships with different organizations.

- Invite teachers to community organization events and provide them with the opportunity for free arts instruction.

- Solicit the participation of the local community in partnership activities. Invite the local community to partnership concerts and events by posting notices and advertising in newspapers. Potential audience members may eventually become parents in the local school. Local businesses may be able to support specific components of the partnership, such as donated supplies or dedicated funding.

Make sure that the partnership's activities are cited in the Annual School Report, school brochures, parent newsletters, and community school district re-

ports. Share assessment reports and other documentation with funders, district and central Board staff, and arts-in-education advocacy organizations.

A continually deepening involvement with the school community will make your organization indispensable to the school's culture. The partnership's long-term success should not be dependent upon any one individual, or group of individuals. People come and go, but the institutional relationship should continue. The collaborating institutions (school and arts organization) will become increasingly interdependent and, ultimately, will not be able to consider life without each other.

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